

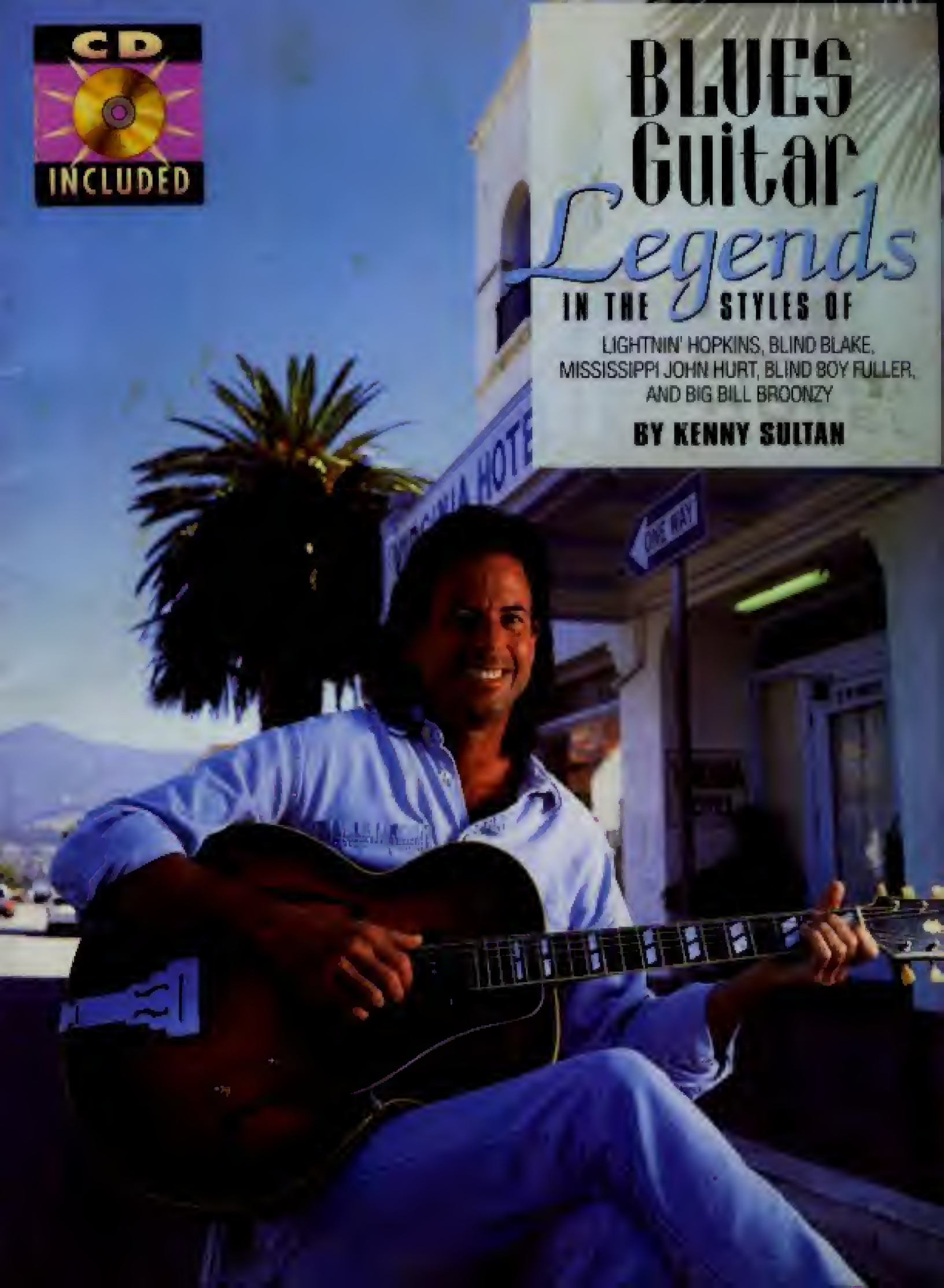


BLUES Guitar *Legends*

IN THE STYLES OF

LIGHTNIN' HOPKINS, BLIND BLAKE,
MISSISSIPPI JOHN HURT, BLIND BOY FULLER,
AND BIG BILL BROONZY

BY KENNY SULTAN



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Thank Yous

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Mark Evans

Kenny Sultan

Kenny Sultan has been playing guitar since the age of seven. Soon thereafter, his brother introduced him to the Blues of T-Bone Walker and Lightnin' Hopkins. The effect was permanent.

A noted teacher, he has taught music, guitar and blues at the College level. Kenny has also conducted workshops and seminars throughout the country.

He has six albums to his credit with his partner Tom Ball and has appeared as a sideman on numerous recordings by other artists.

He currently resides in Santa Barbara, California.

Foreword

Well, here we go again. It's time for our third volume in a series of blues books for Centerstream Publications. If you have any of the earlier editions welcome back, if you are new I'm glad you are here.

The concept for this book is unique. I'll be attempting to teach you my loose interpretations of five legendary bluesmens music. In the end I hope this enables you to develop an original style of your own. In my many years of teaching I've discovered an abundance of publications that have exact note for note transcriptions of original blues songs. Attempting to play these was a nightmare. I found that in order to do things exactly, there was no feeling or emotion left in the music. Come on, can anyone really play like Lightnin' Hopkins? The best you can do is take the emotion from the original and do your own thing. How many of you have spent hours trying to learn that one mystery note and have never gotten it to sound right? I say relax, get as close as you can, and go from there.

I've taken some liberties with the music in this book. These songs are not even close to being note for note renditions of the originals. I know some blues purists are going to freak out but again, this is primarily a book to help you develop your own style. If I haven't bothered to be precise, I don't expect you to either. Feel free to add and subtract licks when you want. This isn't classical music or brain surgery. Live a little!

Finally, I must give credit where credit is due, and that's to the original blues artists. I would never think of taking anything away from them. Without seeing, listening, and learning from them, I would probably still be playing "Last Train to Clarksville" by the Monkees. This is why you should listen to as much original music of these artists as possible. It's the only way to see what's really happening. Remember they are the legends!

All right, are you ready?

Remember to work with the accompanying CD, it's very important. Also don't forget my four blues rules:

1. *Have fun.*
2. *Play loose.*
3. *Play with feeling.*
4. *Don't worry about mistakes.*

See ya,
Kenny Sultan

Sam "Lightnin'" Hopkins

Our first stylist is Sam "Lightnin'" Hopkins. He is my favorite blues player. I love the soul that comes through in his playing. He was born in Centerville, Texas on March 15, 1912. His guitar style was influenced by many of the Texas bluesman, most notably Blind Lemon Jefferson and his cousin Texas Alexander. Lightnin's association with Jefferson and Alexander helped mold his own distinctive blues style. His guitar form is very free, almost disorganized. That's why I like him so much.

I've tried to smooth out his style somewhat in my playing. What might sound incredible for Lightnin', would sound like mistakes for me. While it's cool for him to play 10 1/2 bar blues, it would sound like I didn't know what I was doing. Now I'm not saying I don't go out on a limb now and then, but for jamming purposes it's best to stick to the 12 bar format. This is what I've done for his section.



Sam "Lightnin'" Hopkins

Here are some tricks I use to sound more like the man.

1. If you're striking more than one string at a time in either the bass or treble, try brushing or strumming the strings instead of picking them individually. (check the CD).

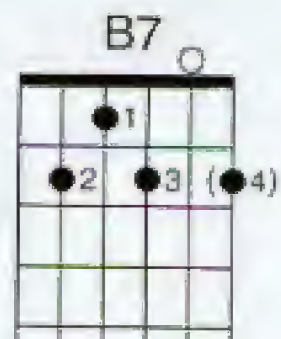
E B7

Play loose during these sections. You don't need to hit all the strings.

2. Play everything with a shuffle feel.

No straight eighth notes. *Swing it!* shuffle feel =

3. The pinkie can be released from the first position B7 chord on occasion. This enables the B string to sound clear for Lightnin's standard B7 lick.



B7

or

B7

4. The bending and sliding of strings.

This will add a lot of feeling to your sound



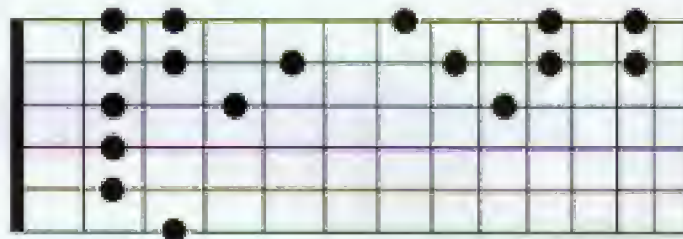
or



5. Listen to as much Lightnin' Hopkins material as possible.

This is the only way to try to capture his sound.

These are the notes (in no particular order) that Lightnin' used regularly. Feel free to improvise, let the blues be your guide.



Have you had enough advice? Let's get on to the music.
Be sure to listen to accompanying CD to get the proper feel.

Our first song gives us a good (rhythmic) foundation in which to build upon. It's basically your normal E shuffle with some Lightnin' flavor added. The only measures where you need to make the full chords are in 9, 11, and 12. Remember the piakie is optional for the B7 chord. Good luck!

Lightnin' Hopkins style

shuffle feel 

E



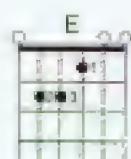
A



E **B7**



A **E** **A7** **E** **B7**

This is one of my favorite numbers.

Lightnin' Hopkins style

medium tempo 1

phuffing feet

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a keyboard accompaniment. The melodic line is on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody consists of a series of eighth notes, starting on E4 and ascending to E5. The keyboard accompaniment is written on two staves (treble and bass clef) and consists of a simple harmonic pattern of quarter notes and eighth notes, primarily using the notes E, F#, and G#.

A musical score for a piece titled "A7". The score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth and sixteenth notes. The middle staff is a bass clef with a key signature of one sharp (F#). It contains a bass line of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line of eighth and sixteenth notes. The score is divided into two measures by a double bar line. The first measure contains a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes. The second measure contains a treble clef, a key signature of one sharp (F#), and a melody of eighth and sixteenth notes. The score is labeled "A7" in the center.

The image shows the musical notation for the guitar solo in 'Sweet Home Alabama'. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). The solo is divided into three measures, each with a chord label above it: A7, E7, and B7. The notation includes eighth and sixteenth notes, with triplets indicated by a '3' and a curved line. The bottom staff shows the fretting hand positions with numbers 0-4 and 0-2, and a 'Sl' (slide) instruction.

This song is pretty loose.

The only time you need to make any chords would be for measures 9, 11, and 12. Otherwise it's all lead style, so go for it! Remember the shuffle feel.

Lightnin' Hopkins style
medium tempo 2

shuffle foot

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a guitar accompaniment on a six-string staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a treble clef, a key signature of one sharp, and a common time signature. The first measure of the melody is marked with a 'C' for C-clef. The guitar accompaniment is written in a simplified, rhythmic style using numbers 0, 1, 2, and 3 to represent frets. The score is divided into three measures by vertical bar lines. The first measure of the melody is marked with a 'C' for C-clef. The guitar accompaniment is written in a simplified, rhythmic style using numbers 0, 1, 2, and 3 to represent frets. The score is divided into three measures by vertical bar lines.

A musical score for a piece labeled 'A'. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a treble clef and a key signature of one sharp. The melody consists of eighth and quarter notes. Below the staff, there are two rows of fret numbers for a guitar. The first row is labeled 'Bend' and contains the numbers 2, 0, 2, 0, 0. The second row contains the numbers 0, 0, 0, 0, 0, 0, 4, 4, 2, 2, 1, 4, 5, 5, 4, 4, 2, 2, 4, 4.

[illegible]

Get ready to move up the neck!

This tune uses the upper register box for the E chord. The bends in measures 3 and 4 are difficult so be sure to listen to the CD. Don't worry about playing exactly what's written. This song is more feeling than technique. Play loose!

Lightnin' Hopkins style

medium tempo 3

shuffle feel

shuffle feel

SL 12 10 12 10 12 10 7 0

SL 12 10 12 10 12 10 10

A7

Full Full

SL 10 10 8 9

E B7

SL 5 0 0 0 SL 5 0 0 3 2 0

2 0 2 0

2 2 2 2

A7 E A7 E B7

3

P 2 0 2 0 0 0 2 2 0 0 2 2

Our first slow song!

It's time to relax and proceed at a more leisurely pace. Check it out and we'll talk about it when you're through.

Lightnin' Hopkins style *slow 1*

shuffle feel, $\text{♩} = \text{♩}$

Chords: E, Em, E

Chords: A7

Chords: E7, E7 II, B7

Chords: A7, E7, B7

Chords: E, Em, E7, E7 II

How did it go?

Bars 4, 5 and 6 are tricky. The hammer-on in bar 4 is very quick. I call it a grace hammer. Listen to the CD to get a feel for it. Measures 5 and 6 release the A7 chord after one beat. This enables you to play the bass run after it without permanently damaging your left hand.

need to play it exactly as written. Have a beer and relax. Try to make the full chords in measures 5, 11 and 12. Have fun with this one.

Lightnin' Hopkins style *slow 2*

shuffle feel $\text{♩} = \text{♩}$

The guitar solo consists of four measures, each with a specific chord and melodic pattern:

- Measure 1:** Chord E7. The melody features eighth-note triplets and sixteenth-note pairs. The bass line starts on the 12th fret, slides down to the 10th, and continues with a descending pattern.
- Measure 2:** Chord A7. The melody continues with triplet patterns. The bass line moves to the 9th fret and includes a slide from the 12th to the 10th fret.
- Measure 3:** Chord E. The melody includes a "slight bend" instruction on the 7th fret. The bass line features a slide from the 7th to the 6th fret.
- Measure 4:** Chord B7. The melody concludes with triplet patterns. The bass line ends with a series of frets (4, 3, 4, 2, 0, 2, 2, 2) and a final slide.

This song should pose no problem except for the bend in measure 4.
Listen to the recording for help.

Lightnin' Hopkins style slow 3

shuffle feel 



The guitar solo is written in E7, A7, and B7 chords. It consists of 12 measures, with the first measure containing a bend. The solo is written in a 3/4 time signature with a shuffle feel. The notation includes triplets, slides (SL), and a bend (Bend) in measure 4. The fretboard is shown with fingerings (1-4) and slide positions (10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 398, 400, 402, 404, 406, 408, 410, 412, 414, 416, 418, 420, 422, 424, 426, 428, 430, 432, 434, 436, 438, 440, 442, 444, 446, 448, 450, 452, 454, 456, 458, 460, 462, 464, 466, 468, 470, 472, 474, 476, 478, 480, 482, 484, 486, 488, 490, 492, 494, 496, 498, 500, 502, 504, 506, 508, 510, 512, 514, 516, 518, 520, 522, 524, 526, 528, 530, 532, 534, 536, 538, 540, 542, 544, 546, 548, 550, 552, 554, 556, 558, 560, 562, 564, 566, 568, 570, 572, 574, 576, 578, 580, 582, 584, 586, 588, 590, 592, 594, 596, 598, 600, 602, 604, 606, 608, 610, 612, 614, 616, 618, 620, 622, 624, 626, 628, 630, 632, 634, 636, 638, 640, 642, 644, 646, 648, 650, 652, 654, 656, 658, 660, 662, 664, 666, 668, 670, 672, 674, 676, 678, 680, 682, 684, 686, 688, 690, 692, 694, 696, 698, 700, 702, 704, 706, 708, 710, 712, 714, 716, 718, 720, 722, 724, 726, 728, 730, 732, 734, 736, 738, 740, 742, 744, 746, 748, 750, 752, 754, 756, 758, 760, 762, 764, 766, 768, 770, 772, 774, 776, 778, 780, 782, 784, 786, 788, 790, 792, 794, 796, 798, 800, 802, 804, 806, 808, 810, 812, 814, 816, 818, 820, 822, 824, 826, 828, 830, 832, 834, 836, 838, 840, 842, 844, 846, 848, 850, 852, 854, 856, 858, 860, 862, 864, 866, 868, 870, 872, 874, 876, 878, 880, 882, 884, 886, 888, 890, 892, 894, 896, 898, 900, 902, 904, 906, 908, 910, 912, 914, 916, 918, 920, 922, 924, 926, 928, 930, 932, 934, 936, 938, 940, 942, 944, 946, 948, 950, 952, 954, 956, 958, 960, 962, 964, 966, 968, 970, 972, 974, 976, 978, 980, 982, 984, 986, 988, 990, 992, 994, 996, 998, 1000).

Lightnin' Hopkins style slow 4

[illegible][illegible]

The musical score for "The Wind" by Peter Dinklage is presented in a simplified notation for guitar. The treble clef staff shows the melody with a key signature of two sharps (F# and C#) and a common time signature. The melody consists of several triplet figures. The guitar part is shown in a simplified notation with numbers 1-5 on the strings. The score is divided into three measures, each with a chord symbol above it: A7, A, and E7.

0 3 1 0 2 1 0 3 0 0 0 0 0 0 0 0 0 0 0 0

P

Blind Blake

Very little is known about Blind Blake but he was one of the most popular artists to record in the twenty's. He came from Tampa, Florida and was one of the most prominent east coast stylists to emerge from that area. His guitar style is incredibly complicated. It is highly syncopated with a complex right hand technique. He would roll and often double-time his bass which gave his guitar playing a sound somewhat reminiscent to that of a piano. I've included most of the rolls but I've left out a lot of the double-time bass notes. I've never found anyone who could really play them right, including myself.



The songs in this section are in the key of G and C. These were Blake's favorite keys. He rarely played in A and rarer yet in E, which is unique for a bluesman.

For this section I've taken the liberty to change some things around to fit my style (i.e. double-time bass).

Hopefully I have retained the spirit of the Blakes music. Check it out.

New to this section

The thumb roll.

Get ready because this technique is a regular feature of Blakes' songs. This is my interpretation of it. Be sure to check the fingering and listen to the recording to get the proper syncopation.

F = Finger
T = Thumb



Our first Blake song puts us in the key of G.

Things to look out for

1. The bass walk between the D chord and G chord throughout the song.
2. The thumb rolls - the chord changes are difficult so take your time.
3. The walkdown between the G chord and E7 chord near the end of song.

Use your thumb if you want on the bass string.

Remember, using an alternating bass means a lighter feel to the music.

That'll Never Happen No More

shuffle feel 

Blind Blake
arranged by Kenny Sultan



The musical notation for the guitar solo in "Hotel California" is shown. It features a treble clef and a key signature of one sharp (F#). The solo is divided into four measures, each with a chord label above it: G, E7, A, and D7. The notes are written on a five-line staff. Below the staff, there are two rows of fret numbers (0-5) indicating the fingerings for the solo.

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a guitar staff. The treble staff is in G major (one sharp) and 3/4 time. It contains four measures of music. Above the first measure is a 'G' chord symbol and the instruction '(thumb roll)'. Above the second measure is a 'G7' chord symbol. Above the third measure is a 'C' chord symbol. The guitar staff shows the fretting for each measure, with numbers 1 through 5 indicating the frets.

The musical notation for the guitar solo in "Hotel California" is shown in standard staff notation. The key signature is one sharp (F#), and the time signature is 4/4. The solo is divided into measures, with chord symbols G, E7, A7, D7, G, and D7 indicated above the staff. The notation includes various musical symbols such as eighth notes, quarter notes, and rests, with some notes highlighted in different colors (red, green, blue, yellow) to indicate specific techniques or patterns. Below the staff, there are fret numbers (0, 1, 2, 3) indicating the fingerings for each note.



August 25, 1928

Blakes Breakdown is the consummate Blind Blake song.

It includes many of his trademark licks. I suggest you take it one section at a time.

Things to look out for

1. Obviously the thumb rolls. You'll find many.
2. The strum on the Ab7 and F chords. Check the recording.
3. The bass walk/treble finger roll for the C chord in bar 11, section I. I use the corresponding finger on my left hand to match the fret number, i.e. third finger for the 3rd fret, second finger for the 2nd fret etc.
4. New chord formations. Check the charts.

Blakes Breakdown

shuffle feel 

Blind Blake
arranged by Kenny Sultan

section 1



The musical score for 'Blakes Breakdown' section 1 is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a treble clef staff and a bass clef staff. The first system has four measures with chords G, G7, G, and C. The second system has four measures with chords E and F. The third system has four measures with chords Ab7 and C. The bass staff contains fingerings and thumb rolls indicated by numbers and circles.

First system of musical notation, featuring a treble staff with a melody and a bass staff with a bass line. The key signature has one sharp (F#). The melody consists of eighth and quarter notes. The bass line uses a mix of eighth and quarter notes with some triplets.

section 2

G7

G7 F7 E7

Second system of musical notation, starting with a G7 chord. The treble staff continues the melody, and the bass staff continues the bass line. Chords G7, F7, and E7 are indicated above the staff.

A

E7

Third system of musical notation, starting with an A chord. The treble staff continues the melody, and the bass staff continues the bass line. Chords A and E7 are indicated above the staff.

A

D7 F#

Fourth system of musical notation, starting with an A chord. The treble staff continues the melody, and the bass staff continues the bass line. Chords A, D7, and F# are indicated above the staff.

section 3

G7

C

E7

Fifth system of musical notation, starting with a G7 chord. The treble staff continues the melody, and the bass staff continues the bass line. Chords G7, C, and E7 are indicated above the staff.

A **D7** **F#** **G7** **D7** **F#**

G **G7** **G** **C** **E7**

A **D7** **F#** **G7**

C **Ab** **C**

Ab7 **G7** **Gb7** **F7** **E7** **A** **A**

This song is from my album entitled "Filthy Rich". It has a definite Blake feel to it.
There is a tricky slide on the G chord. Check out the CD.

Six Reasons

music by
Kenny Sultan

shuffle feel 



The musical score for "Six Reasons" is presented in four systems. Each system consists of a melody line (treble clef) and a bass line (bass clef). The chords are indicated above the melody line: C, E7, A, D7, and G. The bass line includes fingerings (1-2-3, 1-2-3-4, 1-2-3-4-5) and a slide (SL) on the G chord. The melody line includes various note values (quarter, eighth, sixteenth notes) and rests.

© Kenny Sultan

Treble clef, key of D major (F#).
 Measure 1: E7 chord, notes D4, E4, F#4, G4, A4, B4.
 Measure 2: A9 chord, notes A4, B4, C#5, D5, E5, F#5.
 Measure 3: A chord, notes A4, B4, C#5, D5.
 Bass clef, notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Treble clef, key of D major (F#).
 Measure 4: D7 chord, notes D4, E4, F#4, G4, A4, B4.
 Measure 5: G chord, notes G4, A4, B4, C#5, D5.
 Measure 6: G chord, notes G4, A4, B4, C#5, D5.
 Bass clef, notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Treble clef, key of D major (F#).
 Measure 7: C chord, notes C4, D4, E4, F#4, G4, A4.
 Measure 8: E7 chord, notes E4, F#4, G4, A4, B4, C#5.
 Measure 9: A chord, notes A4, B4, C#5, D5.
 Bass clef, notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

Treble clef, key of D major (F#).
 Measure 10: D7 chord, notes D4, E4, F#4, G4, A4, B4.
 Measure 11: G chord, notes G4, A4, B4, C#5, D5.
 Measure 12: C chord, notes C4, D4, E4, F#4, G4, A4.
 Bass clef, notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0.

A: Fret 2, strings 2-5.
 D7: Fret 2, strings 2-5.
 E7: Fret 2, strings 2-5.
 A9: Fret 2, strings 2-5.
 G: Fret 3, strings 2-5.

Mississippi John Hurt

John Hurt was born in Mississippi in 1895. His style differs drastically from other Mississippi bluesman. His melodic clarity is unique to that region. He relies on an alternating bass which supplies the rhythm while the treble strings pick out the melody. He played with a very light touch and didn't use fingerpicks. One of his trademarks was to play the melody line against two open bass strings. Sometimes this does not make perfect sense musically but it creates an interesting effect.



Mississippi John Hurt, 1963

Example 1

Example 2

His favorite keys were C and G. I don't think you will have too much problem with this section.
Just remember, play smooth!

Our first John Hurt tune is three similar sections played with different variations.
 (Creole Belle - Richland Woman licks)
 I'll explain each section separately.

This first one is fairly easy, just watch out for the thumb wrap F chord.

John Hurt style 1

shuffle feel 

C

F

C



G

G7

C



F

C



G

G7

C



F

C



This section is more difficult than the first.
There are more melody notes and a tough hammer-on in measure 2. Good luck!

John Hurt style 2

shuffle feel 



The page contains four systems of musical notation for guitar. Each system consists of a treble clef staff and a guitar staff. The treble staff shows a melody with various chords (C, F, G, G7) indicated above. The guitar staff shows fret numbers (0, 2, 3, 1, 2, 3) and includes a hammer-on in measure 2 of the first system. The music is in 4/4 time with a shuffle feel.

Our final variation on our first tune has a strange but beautiful melody played over the C and F chords. Check out the open bass strings.

John Hurt 3

shuffle feel $\text{♩} \text{---} \text{♩} = \text{♩} \text{---} \text{♩}$


First system of music notation for "John Hurt 3". The system consists of a treble clef staff and a bass clef staff. The treble staff shows a melody with notes and rests, with a key signature of one sharp (F#) and a 12/8 time signature. The bass staff shows a bass line with notes and rests, including a "SL" (slide) instruction. Chord symbols C and F are indicated above the treble staff.

Second system of music notation for "John Hurt 3". The system consists of a treble clef staff and a bass clef staff. The treble staff shows a melody with notes and rests, with a key signature of one sharp (F#) and a 12/8 time signature. The bass staff shows a bass line with notes and rests, including a "SL" (slide) instruction. Chord symbols G and C are indicated above the treble staff.

Third system of music notation for "John Hurt 3". The system consists of a treble clef staff and a bass clef staff. The treble staff shows a melody with notes and rests, with a key signature of one sharp (F#) and a 12/8 time signature. The bass staff shows a bass line with notes and rests, including a "SL" (slide) instruction. Chord symbols F and C are indicated above the treble staff.

Fourth system of music notation for "John Hurt 3". The system consists of a treble clef staff and a bass clef staff. The treble staff shows a melody with notes and rests, with a key signature of one sharp (F#) and a 12/8 time signature. The bass staff shows a bass line with notes and rests, including a "H" (hammer-on) instruction. Chord symbols G, G7, and C are indicated above the treble staff.

Can't Be Satisfied is basically a G blues played "John Hurt" style.
 Again check out the open strings in the bass on the C and D chords.
 Listen to the accompanying CD to get a feel for the slides.

shuffle feel 



The musical score is written for guitar and bass. The guitar part is in the treble clef with a key signature of one sharp (F#). The bass part is in the bass clef with a key signature of one sharp (F#). The time signature is 4/4. The score is divided into four systems. The first system is marked with a 'G' chord. The second system is marked with a 'C' chord. The third system is marked with a 'G' chord and a 'D' chord. The fourth system is marked with a 'G' chord. The bass line includes open strings and slides, with specific fret numbers (3, 5, 7) and slide markings (Sl) indicated. The score ends with a double bar line.

Can't Be Satisfied 2

John Hurt style

shuffle feel 

G



C



G **D**



G




Blind Boy Fuller

Fulton Allen was to become the best-known and probably most influential of all bluesmen from the Southeast. As Blind Boy Fuller (he became blind about eight years before he began to record) he cut 130 titles, all of which were released in the six years before his premature death in 1941, at the age of thirty-three.



below: Blind Boy Fuller's manager J.B. Long poses in front of his Kingston, North Carolina, record store for a 1934 newspaper photo. The photo was captioned: "5,606 records at one time. Largest shipment ever received in a North Carolina store."



One of the two known photographs of Blind Boy Fuller



Our first Blind Boy Fuller song uses the classic VI, II, V, I ragtime chord progression. Sounds impressive doesn't it? The tune itself should pose no problem except for maybe the "A" chord. It's quite a stretch. I've included a substitute turnaround at the end of the song. If you prefer you can use this in place of the last four measures.

Wabash Rag Blind Boy Fuller style

shuffle feel

First system of music for Wabash Rag. The treble clef staff shows the melody with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bass clef staff shows the accompaniment with fingerings (0, 2, 3, 5, 2, 5, 5, 2, 3, 5, 2, 1, 0, 2, 2, 2, 1, 0, 2, 2, 2). Chords A and D7 (F#) are indicated above the staff.

Second system of music for Wabash Rag. The treble clef staff shows the melody. The bass clef staff shows the accompaniment with fingerings (3, 0, 0, 3, 0, 3, 3, 0, 0, 3, 1, 1, 3, 3, 0, 1, 2, 3, 2, 1). Chords G and C are indicated above the staff.

Third system of music for Wabash Rag. The treble clef staff shows the melody. The bass clef staff shows the accompaniment with fingerings (5, 2, 3, 5, 5, 5, 2, 3, 5, 2, 1, 0, 2, 2, 2, 1, 0, 2, 2, 2). Chords A and D7 (F#) are indicated above the staff.

Fourth system of music for Wabash Rag. The treble clef staff shows the melody. The bass clef staff shows the accompaniment with fingerings (3, 0, 0, 3, 3, 3, 0, 0, 3, 1, 2, 2, 1, 2, 2, 2, 3, 3). Chords G and C are indicated above the staff.

Chord diagrams for Wabash Rag 2. The diagrams show the fingerings for chords A, D7, and Ab7 on a guitar fretboard.

Chords for Wabash Rag 2

A7 **D7**
F#

G7 **C**

A7 **D7**
F#

or substitute measures

G7 **C**


substitute measures

F **A7** **C** **A7** **D7**
F# **G7** **C**

I've always enjoyed playing this song.
There are plenty of new chords so be sure to review the charts.

Keep On Truckin' Mama

Blind Boy Fuller style

shuffle feel 

Chords: G, B7, E7, A7, D7, G



Chords: B7, E7, A7, D7



Chords: G, G7, C7, Gdim



Chords: G, B7, E7, A7, D7, G



G dim



A7



Keep On Truckin' Mama 2

shuffle feel $\text{♩} = \text{♩}$

Chords: G B7 E7 A9 D7 G

Chords: B7 E7 A9 D7

Chords: G I G7 I C7 C#dim

Chords: G B7 E7 A7 D7 F# G

G I

G7 I

C7

C#dim

D7

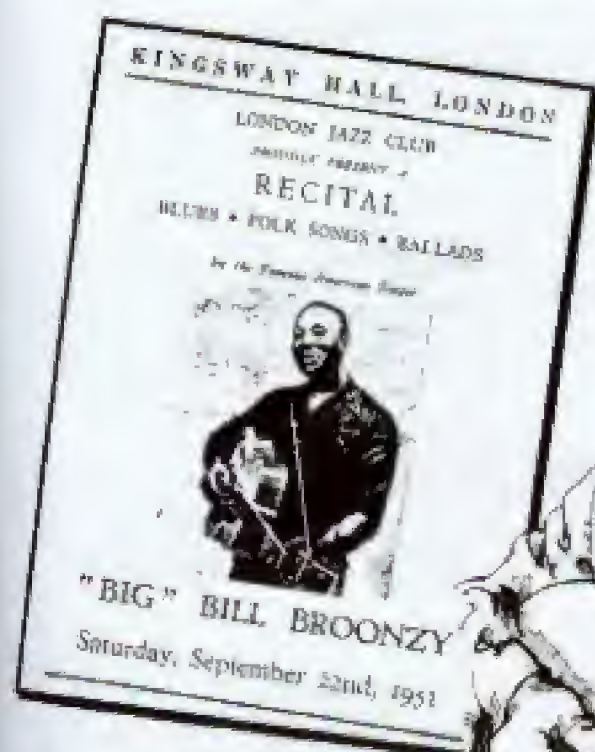
E7

A9

D7

Big Bill Broonzy

Big Bill Broonzy was born in Mississippi in 1898. He originally played fiddle but put this down to play guitar. Bill's guitar style was more urban sounding than most anyone else from the delta at that time. In most of his blues his guitar would be used solely as a response to his voice. Since my voice stinks, I've stuck to his rag/blues for this section. I must admit I've taken incredible liberties with his style and since that's the premise of this book I feel it's okay. Bill rarely used an alternating bass, I use it exclusively. I could never get the monotone bass to swing enough. There are other things I've changed as well which you'll see when we get to the music.



Long Tall Mama might not sound at all like the original since its been years since I've heard it. Consider this just a cool C rag/blues. The C chord in the first four measures should be played loose since the fingers never stay in one place for long. The F chord in measures 5 and 6 can be a problem. You can make this with a thumb wrap or a barre. I prefer the thumb wrap. There is a tricky bass walk between bars 6 and 7. If it's too difficult, use your normal F and C bass. Finally look out for the G bass run at the end (listen to the CD).

Long Tall Mama

shuffle feel 

C



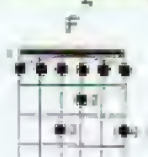
C7 F



C G bass run



D7 F# G C G7 C

The next three tunes are just a improvisation on Long Tall Mama. Remember they are just my interpretation of C blues played with Big Bill influences. One helpful strategy for this section is bailing out or releasing the chord forms when necessary. I recommend using your thumb and finger for the first four bars.

Big Bill style 1

shuffle feel $\text{♩} = \text{♩}$

The first system of musical notation consists of a treble clef staff and a guitar fretboard diagram. The treble staff contains a melody line with notes and accidentals. The fretboard diagram shows fingerings for the first four frets, with numbers 0 through 5 indicating finger positions.

The second system of musical notation includes a treble clef staff and a guitar fretboard diagram. Above the staff, the chords C7 and F are indicated. The fretboard diagram shows fingerings for the first four frets, with numbers 0 through 5 indicating finger positions.

The third system of musical notation includes a treble clef staff and a guitar fretboard diagram. Above the staff, the chords C and G are indicated. The fretboard diagram shows fingerings for the first four frets, with numbers 0 through 5 indicating finger positions.

The fourth system of musical notation includes a treble clef staff and a guitar fretboard diagram. Above the staff, the chords D7, F#, G, C, G7, and C are indicated. The fretboard diagram shows fingerings for the first four frets, with numbers 0 through 5 indicating finger positions.

This section contains some cool lead lines and a funky diminished chord run. Don't forget to use your right hand thumb if you need to speed up the runs. I find a combination of thumb and fingers work best.

Big Bill style 2

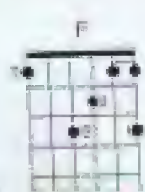
shuffle feel

C

F **F#dim (thumb roll)**

C I **C** **G** **G7**

C **G7** **C**



Our final C improv is pretty much the same old, same old. I would release the C chord in the first few bars and check out the chord charts for the new chords.

Big Bill 3

shuffle feel 

C



C7 **F7**



C **G**



D7 **F#** **G** **C** **G7** **C**



F7



C



This is an original song that's on my CD entitled "Too Much Fun". This is the only non-ragtime blues in this section. I've included it here because of the lick I stole from Big Bill that occurs in measures 3, 4 and 7, 8. Bill played the lick originally in G, and I just transposed it to A. It's very difficult. This song definitely has its quirks. The diminished chords, the double time bass, the various runs etc., all make this arrangement quite unusual. Listening to the CD is a must. May the music Gods' be with you.

Your Mind Is In The Gutter

shuffle feel

by Tom Ball and
Kenny Sultan

Your Mind Is In The Gutter 2

shuffle feel $\text{♩} = \text{♩}$

A7

Am

D7 I

A open

E7

D

Adm

E7

D7

A dim

A7

Am

D7 I



This song has always been a favorite of mine. The music is basically a combination of Big Bill's version, Jim Kweskin's version and my own translation. Add what you want to it and we'll have a big stew!

Bill Bailey

shuffle feel: $\frac{1}{2}$ = $\frac{1}{2}$ $\frac{1}{2}$

C

G7

Bill Bailey (continued)

C

F

C

A

D7

G

C

A

F

D7

C



Conclusion

Well, that's it! I hope you are on your way to developing your own funky style of guitar playing. If this book proved too difficult, check out my other books or videos from Centerstream Publications. If you want to add to your CD collection, I have five albums out with my partner Tom Ball, an excellent harmonica player/vocalist. We cover a wide variety of blues styles on these recordings. They are available from your better record stores, Flying Fish Records, or from myself:

Kenny Sultan - P.O. Box 20156 - Santa Barbara, CA 93120

Feel free to write me if you have any questions about this book.




Tom Ball & Kenny Sultan, Belgium Rock and Blues Festival



Tom Ball, George Thorogood, & Kenny Sultan

Finally I've left you with a small taste of my next book. It will be another style book concentrating on Rev. Gary Davis and other bluesmen. Enjoy "Buck Dance" and good luck with your playing.

Buck Dance 1

shuffle feel 



The musical score for "Buck Dance 1" is written in a 12-measure format, divided into four systems of three measures each. The key signature changes from C major to F major (sharp F), then to D major (sharp D), then to G major (sharp G), and finally to C major (natural C). The chords are labeled as follows: C, F, F#dim, C, D#dim, G7, F#dim, C, Bb, Am, Ab, G7, C. The guitar fretboard staff shows the corresponding fret numbers for each note, with a capo indicated by a 'C' at the beginning of each system.



Buck Dance 2

shuffle feel

Chords: C, F, F[#]dim (thumb roll), C

Chords: F, D[#]dim (thumb roll), G7

Chords: C, F, F[#]dim (thumb roll), C

Chords: B^b, Am, A^b, G7, C



Buck Dance 3

shuffle feel $\text{♩} \text{♩} = \text{♩} \text{♩}$

C

F

D7
F#

G

C

F

D7
F#

G

C